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should be exactly alike. Oftentimes a better effect might be got with a studied harmony of contrast or of gradation in the same tint. Frequently one room is in shadow while the other is in strong light, and then an absolute matching of the tint results in an inevitably darker tone on the shady side of the house, where perhaps a paler tint, or another color altogether would be preferable. Of course by gas or candle light the balance is equal, but even then the divergence would do no harm, while the gain by day would be great.

"It will no doubt be argued that one tone of color throughout gives greater breadth and idea of spaciousness, but this I believe to be not always the case, and that the contrary plan may be used sometimes with advantage. Then if one tint reigns supreme on your walls, all the ornamental accessories of the room require to be studied from this one point of view, whereas by adopting a bolder method of coloring—that is, by varying the adjoining rooms—a distinctiveness may be given to each, and ornaments that will not suit one room may fall in with the other. Even the style of furniture may be different in the two rooms, instead of an even distribution of a number of chairs of similar pattern throughout.

"We have got as far as the red and yellow part of the scheme, and the turquoise blue. This, however, wants ballast, so we throw down a carpet in each room of rich though subdued tones of reddish brown, with a little ivory and dull green blue. For curtains, the yellow room has red, very daring, you will say, and much too hot, but then the red is again the sound quality of color secured for the paint and in the matting, while the material, a 'waste-silk' velvet, has a quiet richness the reverse of glaring. It is, moreover, softened and cooled by deep-toned curtains of Madras muslin.

"Red curtains will not, however, do for the turquoise room, and so we hang up curtains of dark peacock-blue serge with cross bands of the same colored plush, also graduated by inner curtains of soft Madras falling over the French casements.

"The window seats are cushioned in deep peacock-blue plush, with fireplace curtains and draped mantel-board of the same with Persian embroideries inserted.

"A velvet-covered seat, style of Henri II., legs, rails, seat and all encased in fine red plush, bends itself to the gentle curve of one of the walls, a segment in fact of a large circle. As showing the impossibility of laying down hard, unyielding rules on the subject of furnishing, it may be mentioned that this particular settee, adapted from a square stiff form of old French chair to suit the curve of a certain wall, has been so successful that it has been repeatedly made since with not a single variation. And yet at first it was deemed a violation of the main principle of the design.

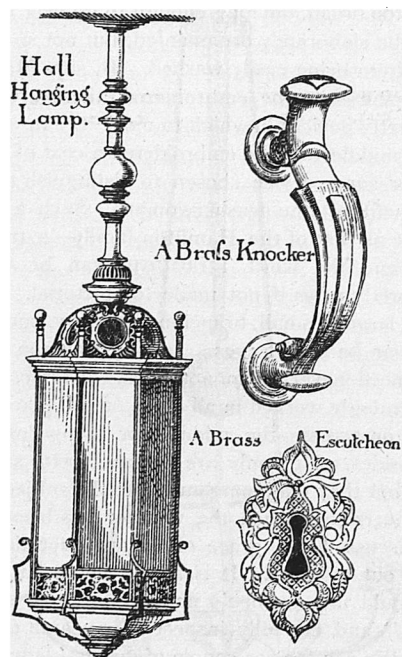
"The row of small upper panes in each window is filled in with tinted glass, pale rose, pale green and amber, with narrow borders of stronger ruby and peacock blue, in gilded cross-bar frames. As there is no valance to the windows, this softens the hard line of the architrave and scarcely robs us of any light.

"Bits of red, blue, and olive are sprinkled about the room in the shape of furniture covering, besides Persian embroidery, on a black ground, and various ornamental

tables, cushions, etc., with here and there a fragment of old lace. Over the mantelpiece is an ebonized mirror and shelves, telling, as may be supposed, well against the soft yellow wall. Turquoise-blue, slim-necked sprinklers from Kishin, a vase of deep red Japanese ware, of the color known as dragon's blood, and sundry pieces of yellow, form relieving points of color against the black.

"The general scheme of the room is deep crimson Venetian red, about one third; pale yellow, two thirds; varied in the smaller room by red, same quantity, and turquoise blue on cream. The final complement is peacock blue.

"I have not been told, nor do I think, that the colors are oppressive, either in the brilliancy of the yellow or the force of the red. It may be that the variety to be found in other parts of the house atones for any possible defects or excesses. The soft green and oak of the billiard-room and the panelled oak dining-room would be a set-off in color; while the charm of pink walls



with frieze of flying swallows framed in by gray-green wood-work, to be found in a suite of bedrooms, is certainly in a lighter and more airy manner.

"No single room will be likely to suit every one if taken by itself: it must be viewed in conjunction with other rooms, of which it forms a part."

As an illustration of the use of what are generally known as primary colors, as Mr. Cooper says, this sketch may serve to point a lesson. He has Mr. Ruskin's prejudice against "your muddy half-tints; 'tertiaries' so-called, colors chiefly to be found associated with the more ignoble species of creation—the serpent,

#### COLOR IN LADIES' DRESS.

IN the masculine dress there is little or no opportunity for a contrast or harmonious combination of colors; but this is a feature of the art of dressing which ladies will do well to study. The costliest materials will fail to produce an agreeable impression unless their colors have been carefully blended. Let us enter, therefore, into a few details. Colors are divided into three classes: Primary, that is, simple or uncompound; red, blue, yellow. Secondary, binary or compound colors, each of which is formed by the mixture of equal parts of two of the primaries: purple (red and blue); green (yellow and blue); orange (red and yellow). And tertiary, binary or mixed colors, formed by the mixture of equal parts of two of the secondaries: olive (purple and green); citrine (orange and green); russet (orange and purple). The neutral colors are the grays, browns, slates, drabs, and the like.

There is yet another division: make a splash of blue paint on a white ground, fix the eye steadily upon it for a minute or so, and then turn to the white, and you will see thereon a faint image of the splash, but the color will be orange. The color of any image or reflection of a primary is always that of the secondary; and thus, as the color of the object added to the color of the reflection makes up the colors of a ray of white light, the color of the reflection is called complementary. In other words, the complementary color of any primary is the compound of the two other primaries.

#### PRIMITIVE COLORS.

Red,  
Blue,  
Yellow.

#### COMPLEMENTARY COLORS.

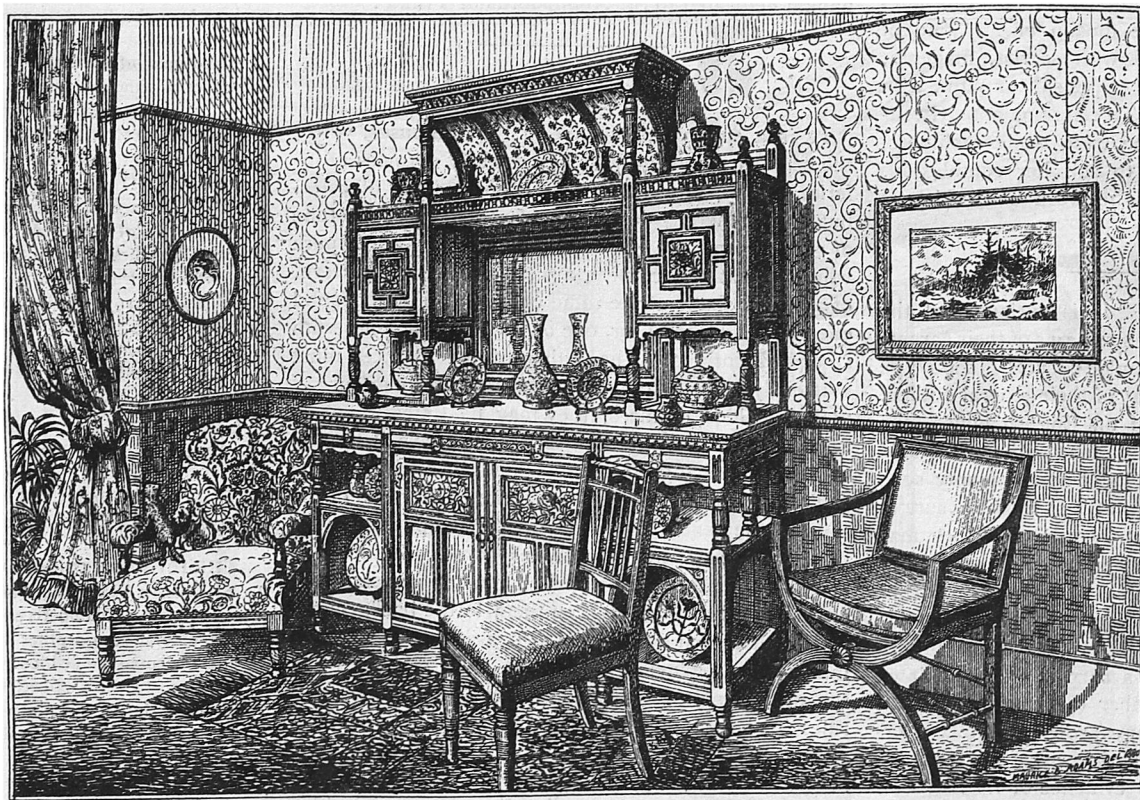
Green,  
Orange,  
Purple.

Colors are also divided into warm (yellow, orange, red, brown), and cold (olive, green, blue). Black and white, which, scientifically speaking, are not colors, become warm or cold according to their position. Tones are the different degrees of intensity of which a color is susceptible according to the admixture of white or black; but these are sometimes called tints when mixed with white, and shades when mixed with black. Hues are the "brightnesses" produced by the mixture of two or more colors.

The object to be aimed at in dress is to secure a perfect harmony of color. For this purpose we must take one color as the motive or basis of our dress, and work upon its varieties. To begin with red: this as the predominant color of a dress could be worn by very few,

but its numerous varieties are deservedly popular. Scarlet, for instance, is used to light up the neutral colors; it also harmonizes well with white. Crimson requires white to soften it, or may be combined with blue and gold, or with purple and green. Claret agrees with gold or orange. So does maroon, which may also be used with green. Magenta is best set off by black. Cerise will attune with lilac, silver-gray, pale lavender, or may be heightened by a dexterous use of gold and scarlet. As for pink, its delicacy renders it unsuitable for any but the most delicate complexions. The only decorations it will bear are in black or white or silver-gray.

Blue is suitable to most persons, but should be softened by white when it comes in juxtaposition with the skin. How it



A DINING-ROOM SIDBOARD. BY JACKSON AND GRAHAM, OF LONDON.

the toad, and the like." Our readers will hardly need our caution against accepting such sweeping generalizations as contained in the lines just quoted. Tertiaries are invaluable in their place in decoration, and it is as foolish to condemn their use because they are associated with "the serpent, the toad, and the like," as it would be to condemn the primary colors because they are to be seen in the berries and flowers of many poisonous plants.

looks when it stands alone may be seen in Gainsborough's famous picture of "The Blue Boy." It harmonizes with its complementary, orange; but fire and water are not more discordant than blue and yellow. We can also combine blue with a warm brown, crimson, and gold, or with black and purple. Light blue is a trying color, and by gaslight turns to pale green. When worn, it should be treated abundantly with white, or with gray or drab.

Yellow is sometimes effective with brunettes. Black goes well with it; but amber or orange is preferable: the former, especially, makes a handsome picture, as you may see in some of Titian's masterpieces. Primrose is fainter and more delicate, and may be treated with purple or cerise. A tall figure, inclined to paleness, may wear orange and black, or orange and purple.

Green is another difficult color under gaslight, but may be worn in the day with combinations of white and scarlet. For evening attire, it should be relieved with gold. Light green may be used with white, or brown, or dark green. Dark green is a favorite with the old painters, but requires to be relieved with white, and treated for color with a little crimson.

Purple is the regal color. It may be embellished with gold or orange, or a little amber, or even scarlet. White should be used to relieve it. Mauve, a new and popular variety, combines with cerise, white, and gold. For slight mourning it may be treated with black and white. Lavender, for half-mourning, requires black.

Gray, as a neutral color, is generally useful and widely popular. You will remember that the wife of John Halifax, Gentleman, always chose a rich soft gray for her principal dress. It may be enriched with bright colors, even scarlet or crimson, or treated with quiet tints.

Drab and fawn are neutral colors, like gray, but somewhat warmer. They are susceptible of very various treatment, and may be heightened or toned down according to the wearer's fancy.

Brown is a good useful color, which may be relieved by scarlet, or dark blue, or a touch of crimson. Charlotte Brontë represents her heroine, Caroline Helstone, on one occasion, as dressed "in merino, the same soft shade of brown as her hair. The little collar round her neck lay over a pink ribbon, and was fastened with a pink knot."

Black, when not worn as mourning, may be treated with crimson, or white, or a deep rich yellow. It is a color almost always becoming and appropriate, gives dignity to a petite figure, and enhances the mien and bearing of a stately one. George Eliot says of Gwendolen, that "in her black silk, cut square about the round white pillar of her throat, a black band fastening her hair which streamed backward in smooth silky abundance, she seemed more queenly than usual."

White, the color of virgins and brides, is equally suitable for morning and evening dress; only the material will be different. White muslin or any kind of white cloth may be trimmed with scarlet, magenta, cerise, dark green, dark blue; white silk or satin, with pink or pale green or azure. To refer again to Gwendolen. At the archery fête she wore white cashmere, with a touch of pale green to suit her complexion. White tulle and tarlatan may be worn over skirts of almost any color.

MR. EASTLAKE remarks: "It is curious that the English, who take pains that the patterns of their carpets shall be worked out with such nice accuracy, should be quite indifferent to the symmetry of their general outline. Except in the dining-room of an English house, one rarely sees such a thing as a square, or perhaps I should say a rectangular, carpet. [One may see plenty such in America.—ED.] Two sides of it at least are sure to be notched and chopped about in order that they may fit into the various recesses caused by windows and the projection of the chimney-breast. This is essentially a modern fashion, and a very objectionable one. In the first place, much of the material is cut (as the phrase goes) 'to waste.' Secondly, a carpet once laid down in a room will never suit another (although it is often convenient to make such changes) without further alterations. Thirdly, the practice of entirely covering up the floor, and thus leaving no evidence of its material, is contrary to the first principles of decorative art, which require that the nature of construction, so far as is possible, should always be revealed, or at least indicated, by the ornament which it bears. No one wants a carpet in the nooks and corners of a room; and it is pleasant to feel that there, at all events, the floor can assert its independence. It is true that the color of deal boards, especially old and dirty, is by no means satisfactory; but a little staining fluid will meet this difficulty at a merely nominal cost." Red Chinese matting makes a much better border. It is both cheap and good.

#### EMBROIDERED NAPKINS.

MRS. LOFTIE, a well-known writer in England on social topics, speaking of the dinner-table, lays great stress on the necessity of "fair napkins," and adds that in these there is great room for variety and art needlework. It is very rarely, she says, that we see a pretty set. Too often the guest is presented with a large square of damask like a deal-board, stiffened in order that the butler may torture it into a fantastic shape. A napkin that is not soft and pliable is manifestly unfit for its purpose, that of wiping the mouth. It should not be too broad, but long enough to go over the knees. It may be elaborately ornamented, but not so as to prevent it from being easily washed. If, says Mrs. Loftie, the napkin is to be embroidered, there are a thousand pretty devices in which to mark it. In one corner or the middle may be embroidered a coat of arms, initials, or some device chosen to distinguish the set for the benefit of the washerwoman. Such a crest for instance as that of the Hamilton family—a tree with a sword and the word THROUGH—can be treated in many pretty ways if not made too pictorial. The tree may be large or small, branching or bushy, covered with acorns or bare of leaves. In this way the crest as a device need never be monotonous. Mottoes, too, can be charmingly worked in all kinds of odd places, in one corner or across the middle, or along one or all of the sides. Not only are devices pretty and appropriate, but they may sometimes afford a subject for dinner conversation when the weather has been exhaustively discussed. A grace or an apt quotation, would not be out of place. It is surely a comical idea that one should take up one's napkin, during "a flash of silence," and carefully inspect it in search of inspiration! We can fancy a couple of guests—lady and gentlemen—simultaneously seized with an epidemic of dullness, and resorting to their napkins to stimulate their flagging brains! What a marvel that no enterprising vender advertises "Shakespearean Napkins;" "Byron Napkins;" "Low-church Napkins," with evangelical texts; "High Church Napkins," with quotations from the Fathers! But then if these came into vogue, a new responsibility would weigh upon the hostess; she would be called upon to see that each napkin was adapted to the tastes and prejudices of the guest; or a ritualistic young curate might find a Low-church napkin preaching heterodoxy with its evangelical folds! while a Low-churchman might wipe his fingers on a napkin dedicated to St. Apollodorus of Tyana!

#### HINTS FOR CEILINGS.

It is a somewhat difficult matter in houses, where the ceilings are plain, and bordered by cornices of inferior design, to treat them with any amount of color, but it is generally desirable to tint them a light tone of gray or cream to get rid of the extreme glare of pure white. Next the cornice, a simple distemper pattern, of a darker shade of the same color, will often be found effective and useful, or one or two simple lines with stencilled corners. The tinting of the cornices must materially depend upon their design and contour; if plain moulded cornices, they may be tinted in one or two shades, the lighter tones being always at the top or next the ceiling, and gradually darkening off to the wall decoration. As a general rule, one or two of the tints of the general groundwork of the paper may be used with effect; if, however, the cornices contain the usual ill-designed and modelled plaster enrichments, care should be taken to keep them in the background, and to pick them out as little as possible, so as to avoid making their general badness of form and execution too prominent. It is well to remember a few general rules in decoration of ceilings and cornices, on which to rely when choosing colors or tints. For instance, in using what are called primary colors on moulded surfaces, remember that yellow increases, while blue diminishes in strength; the former should, therefore, be used on convex, and the latter on concave mouldings. All strong colors should be definitely separated from each other by light lines, fillets, or small mouldings; colors on light grounds appear darker by contrast, while those on dark grounds appear, as a rule, lighter. If the cornice presents any broad, flat surfaces, a simple conventional flower or geometrical pattern can often be used to great advantage, care being taken not to make it too prominent; the great aim be-

ing to keep the general work subservient, and in no way to form a dark moulded frame for the mass of light ceiling. The ordinary system of stencil decoration can be carried out at a very small expense, and, with a few good patterns, very good effect can be obtained in ceilings, where, generally, little or nothing is done; nor is it a very costly matter to lay on to the flat ceiling, small pine mouldings formed into panels and painted, with the panels filled in with some very light diaper or pattern flock-paper, or stencil enrichment.

Michael Angelo, Domenichino, Vasari, and other artists covered their ceilings with painting and fresco, beautiful in themselves, but tiring to those who have to look long at them. Michael Angelo, much against his will, painted in elaborate decoration the ceiling of the Sistine Chapel; but Giotto, who knew thoroughly well how to decorate, declined generally to waste his work where it was, at its best, but difficult to see; and in the ceiling of the Arena Chapel we find only a plain light tint of pale blue, contrasting well with his fresco decoration on the walls.

In French ceilings we find many graceful enrichments, especially those designed by Le Pâtre, from whom Inigo Jones probably took many of his ideas and thoughts; afterward Vanbrugh and Gibbs followed with work of similar character, until the perfection of this species of enrichment was attained by Athenian Stewart, and the brothers Adam, whose delicate detail, fanciful and flowing treatment of design may yet be seen in some of the old houses of London, and are all worthy of study in all plaster decoration.

#### DECORATIVE ART NOTES.

METAL plaques are being introduced to which the name of "stannate bronze" has been given. The plaques are made in various sizes, and are adapted to the usual positions in furniture. Stannate appears to be a hard amalgam of white metals, and the makers vary the style of finish by depositing a surface layer of brass, copper, or bronze upon the material by electricity. The designs are in low relief, and the prices low. Stannate, it is stated, may be used for door-knobs, bell-pulls, handles, hinges, escutcheons, and many other purposes.

A NOVEL and pretty decoration in Limoges is seen in a tête-à-tête set at James M. Shaw & Co.'s. The ground is left white, and in the platter is divided into six compartments, separated by a blue spatula-like design traced with gilt. The decoration within these subdivisions is a flower spray in gilt, which is brought out in different tones and in different degrees of relief. Additional color is given in small but brilliantly dyed insects, brought directly against the gilt. It is worth observing this in contrast with the elaborate and classical decoration in blue and gold of a Minton tête-à-tête set, both being admirable examples of different styles.

AMONG the most desirable Easter conceits are scent-sachets, brought into harmony with the occasion by appropriate decorations. The handsomest things of this kind are at Stern Bros.' These are all symbolic. On one is a draped figure standing in a field of lilies. Another is the boy Jesus in his father's shop; a lamb lies at his feet, while he stands gazing on a charming landscape from out a rose-laden door. From a number of such designs may be also mentioned the Madonna gathering passion-flowers. These are not more noteworthy for the subjects than for the careful drawing and the peculiar harmony of their coloring, which is for the most part done in antique tints.

CHIPPENDALE formed the back of a chair as a bow of ribbon (the ribbon-backed chair), and boasted that it was the best chair that had ever been made. Yet a greater folly was never perpetrated in art. He also made a lyre-backed chair, and many others which were as vulgar as they were stupid.

THE revival of color in dress, which makes our streets look less like a hurried and unending funeral procession, extends even to jewels. Diamonds shine only in the light of rubies, sapphires, emeralds, and other less-known but unique stones, that are now become the fashion. In a curious lace-pin at Theo. B. Starr's a green and deep red tourmaline is separated by diamonds from a very large and deep-hued garnet. In another, a ruby spinel, whose hue is deeper than the ruby, and an olivine, which is a green garnet of exquisite hue, are the extremes of a bar containing also a ruby and a sapphire with diamonds. A genuine work of art is a peridot, which is a peculiar yellowish-green beryl, very difficult to cut, with the head of Marie Stuart in cameo. This is surrounded with diamonds as a pendant, and is an ornament altogether beautiful and unique. Colored pearls and yellow-stoned diamonds are in great demand. A fleur-de-lis in diamonds holds a pink amber and black pearl. These black pearls combine very handsomely with diamonds, and make some of the most desirable pieces. In form the designs are for the most part angular, and the setting is what is known as the knife-edge. Other designs are very artistic, as a pea-pod in diamonds, enclosing tinted pearls, a pansy spray with a yellow diamond centre, and a bunch of daisies and wheat, whose leaves are carelessly incrustated with gems.